

THEOSOPHICAL
E D U C A T I O N

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THEOSOPHICAL
EDUCATION

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THEOSOPHICAL EDUCATION

By
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CHAPTER I

INTENSIFICATION OF THE HEAVEN SPIRIT

IN a very rapid series of pictures I have recently visioned a system of education that, within very obvious limitations, is an approximation to what might, at our stage of evolution, be called *real* education.

I have brooded over the question as to where such a system might come into existence. The Besant

Theosophical School must do its own very important work of trying to improve out of all knowledge the existing system of education, but must still keep its activities within the understanding of the better type of parent. On the other hand Kalākṣetra, the International Arts Centre, might very well, under the guidance of Rukmini Devi, help to experiment in an educational scheme which should be truly scientific in the inner Theosophical sense of the word.

Such a scheme, one is convinced, would attract the attention of that highest type of parent who is eager

to give his or her children the very best possible education apart altogether from the question of the passing of examinations and of entering a paying career. Such a scheme should certainly attract the notice of this type of parent, however rare he or she may be, and so would probably attract half a dozen or a dozen children sufficiently sensitive to be influenced by the deeper refinements of the scheme, and would also in the long run profoundly affect the existing educational system.

We should thus have the existing educational system, our Theosophical schools and colleges as

intermediate stages, and an educational institution or two working the *real* scheme, possibly under the direction of Kalākṣetra.

For anyone occupied in building up a scheme of *real* education, its background and permeating influence must be the Heaven spirit. The English poet has told us that "Heaven lies about us in our infancy." This *real* scheme must to the very uttermost take advantage of this great truth.

In the ordinary systems of education the Heaven that lies about us in our infancy grows more and more out of perspective as the months and the years pass, whether

that infancy be passed in the home or in one of the various types of nursery schools.

It will be the immediate task of a *real* scheme of education wisely to bring that Heaven spirit more and more into perspective, so that it forms down here a beautiful part of the picture of every child, and so that the child can draw on it for his happiness and for his encouragement.

IN THE HEAVEN WORLD

The Heaven World may be viewed from various points of view, but it is pre-eminently, especially towards its later stages,

the eternal background for all time-incarnations. An individual who is about to be reborn obtains, in the pre-birth period of his Heaven World experiences, a revelation of the ultimate essentials of his individuality from the very beginning of his upward path to the very end. He becomes steeped both in the glories of evolution and in their gradual unfoldment life after life. It is this revelation which arouses in him so intense a desire to return to the outermost frontiers of the evolutionary kingdoms, so as to extract from these that essence of glory so vivid in fact, but so terribly obscured by our ignorance. In the

Heaven World he knows. In the outer world he has to try to remember and to experience.

In this Heaven World he knows who he is. He knows how wonderful are his various functioning bodies, and he even has a dim idea as to the splendours of the bodies in which he is not yet able to function. He knows whence he has come. He knows what he has to do next—in the incarnation he is about to assume. He has a perception of a number of goals in front of him. He sees with heavenly clarity the road on which these goals are such desirable landmarks.

DESCENT ON EARTH

He who is to be the leader, the genius, the saint, he who has gone far upon life's pathway, becomes imbued with an almost divine strength. When he entered the Heaven World, he was tired. Now is he a giant refreshed, eager even to descend into what he knows is comparative darkness, in order to make it Light.

As a giant he descends into the outer world, holding, as it were, the sword of his will in his hand.

But then to many such giants comes what is a shock of great disillusionment. The Spirit is willing, has been willing for long, but

has forgotten about the flesh. The Spirit is willing but the flesh seems so very, very weak.

It is indeed very true that the flesh *is* weak, that is to say, it cannot all at once respond to the imperative demands of the Spirit.

And even the vast majority of those who leave their various Heaven Worlds certainly not as giants, even in those whose Spirit has not yet learned to become so very willing, there has been a refreshment, a renewal of Spirit. Even where for the majority there is not so great a chasm between the willing Spirit and the weak flesh, even then there is a tragedy for the

multitude of Spirits awaiting incarnation in the world as we have it. Where are they to find flesh which is comparatively responsive, even if weak? Where are they to find a *real* system of education?

I am convinced that a number of such fine Spirits would be guided into good parentage, and that the good parentage would be duly influenced to be attracted by a *real* system of education, if the magnet of such a *real* scheme were to be constructed.

RHYTHMIC GRACE

We have then to try to reproduce in such a scheme the spirit of what

may be called the last stage of the Heaven World. Immediately certain features of this Heaven World force themselves upon our attention. The supreme characteristic is what one can only call "rhythmic grace." The individual living in this stage of the Heaven World is suffused with wonderfully rhythmic vibrations and with a grace which is the purest reflection available of that Divinity of which a Heaven World is a shadow. The imperative quality of a *real* scheme of education is its ceaseless insistence on rhythm of bodily being, on poise, and on grace of bodily movement. In using the word "bodily,"

one thinks, of course, of bodies other than the physical, as well as of the physical body.

The first purpose in this *real* scheme of education must be to help the child to live rhythmically and gracefully in the veriest detail of his living. In the home, when the rhythm is the rhythm of sleeping and eating and stretching forth, care has to be taken that the rhythm beats regularly and in consonance with the needs of what, for want of a better word, must be called radiant health. Everything depends upon the mother. Does she know what graceful living means? Has she a sense of poise? As she has these,

so is the unfoldment of the child made easier, made more natural.

But it is very hard on a fine Spirit, with all the memories in him of the rhythms and graces of the Heaven World, and with a growing fear upon him that he is losing these as he enters into his new vehicle, to have to try to hold these against the circumstances of his birth. Many a time the bodies of little tiny children die, simply because the fine Spirits that should occupy them feel it useless to struggle. They have hoped for the best. Something very much less than the best has come to them. Disappointment is deep. They withdraw.

In any little educational community in which a *real* scheme of education is sought to be worked, everything must subordinate itself to rhythm and grace and poise. It will be for those who develop this scheme to determine how these three heavenly characteristics shall be expressed in terms of daily living, whatever the nature of the living may be.

NATURAL MUSIC

But in addition to this great trinity of the Heaven World, there are its natural permutations and combinations. One is no less supremely struck by the musical

content of the Heaven World of every individual, nobler or less noble according to the growth of the individual.

Music is obviously of vital importance in a *real* scheme of education. It is important from the very beginning. The little child must first hear beautiful music. Next he must move to it, appreciate it. And next he must discover his own music in himself, and create, create, create. And when I speak of music, I naturally include singing.

I do not know quite how to describe the kind of music that is required. However much it may consist in the hearing of beautiful music

already composed, it must also consist in what I must call "natural music," a music which is a natural accompaniment to the incidents of daily living. In the Dalcroze method of Eurhythmics, there is that element which comes very near to what I am trying to explain. I have heard M. Dalcroze improvise for what happens to be the prevailing rhythm of the moment, and it is very wonderful how such improvisation, performed in this case by a great master, fulfils the circumstance for which it has been created. All this has to be very carefully thought out. It needs someone with the very soul of music in

him or her to evolve from daily living its translation in terms of music.

Then, of course, there is dancing, no less an essential ingredient of a *real* scheme of education.

Rukmini Devi should know through her awakened intuition what is the nature of music in all its aspects, and of dancing, in such a *real* scheme of education.

FROM SIMPLICITY TO SUBLIMITY

There is a great unfoldment which, as it were, discloses itself as we penetrate it from Simplicity to Sublimity. Sublimity is the apotheosis of Simplicity, is

the supreme Simplicity, and in the simplest Simplicity abide the very highest mountains of Sublimity. We must never think of Simplicity as just a beginning, just a means to an end, that we must evolve from Simplicity into Sublimity. We must perceive in that Simplicity in which we educate the youngest a beautiful Sublimity which even the noblest Sublimities in all their complexities can never transcend. The pendulum of this scheme indeed is to be seen as swinging between, and as combining, Simplicity and Sublimity.

We must lay the foundation of deeply cherished Simplicity from

the very earliest years. And we must begin, of course, with the physical body. While I have been going beyond the purely physical-body limitations, it must never be forgotten* that the physical body responds most sensitively to the events happening in the lives of the other bodies.

The parent and the teacher are concerned, as it were, with opening the windows of the various bodies, so that the soul, the Ego, may look through them upon the outer world largely that it may see what it needs in order to intensify that Heaven spirit which is its objective.

So far as the physical body is concerned, its windows are its five senses, and each sense—the eye, the hand, the nose, the ear, the tongue—must be educated in that discrimination which will enable each to delight rightly. In any *real* scheme of education the unfoldment of each sense is of vital and prime importance.

As incarnation after incarnation passes, the Heaven spirit must be intensified both on the physical plane and in the very Heaven World itself, until the time comes when the one pervades the other, until Heaven dwells upon earth and earth becomes a Heaven.

CHAPTER II

THE TEMPLE OF CHARACTER

I HAVE been very much impressed by an address to the well-known Bedales School, near Petersfield, Hampshire, by Lord Horder, the King's physician.

To start with, he is reported to have stressed the fact that self-discipline is the essential foundation of effective living, and he declared that if he were looking for a school in which to place his "ewe lamb" he would look for a place in which the "ewe lamb" might acquire good manners, cleanliness

and punctuality. I am thankful to read that he said he would not "bother about academic training—nobody bothered about mine. But I should bother about health, about food, and more and more about rest both of the body and of the mind." And he might well have added "and of the feelings and emotions."

I should bother about the possibilities of manual work, about some chance of contact with the good earth, and I should . . . make an inquiry as to the possibility of the pursuit of what used to be called the gentler arts.

And then Lord Horder goes on to say :

I would assess progress in terms of human happiness and contentment rather than by the number of pupils who got their school certificate at the minimum age, or the importance of the positions filled and the size of the salaries earned by past students.

How true this all is. And how remote from the poor standards by which we judge education in these crude days.

I wonder how soon it will be possible for us to wrench ourselves away from all the so-called literacy which dogs our footsteps today from the cradle of the primary school to the grave of the university.

THE URGENT NEED

The more I have to do with real work and the more I come face to face with the re-building of the world in all its innumerable aspects, the more I seem to see with ever-increasing clarity the urgent need for an equipment of the average citizen far other than that which he at present receives.

This urgent need expresses itself to me in two aspects :

1. The development of character;
2. The capacity to do.

There are, of course, citizens who are below the average, different from the average, and above, perhaps far above, the average.

I am not thinking of these. They need educational facilities adapted to their individual needs. I am thinking of the mass of citizens, whether they be villagers or town or city dwellers, though it is obvious that the "doing" of the villager is a different "doing" from the "doing" of the dweller in towns and cities. But in the case of either, the character to be developed is surely the same.

I do not hesitate at all to say that with all his so-called learning, the product of the schools and universities of today is in no way superior to the citizen who has had no such advantages (?). Indeed,

am I exaggerating if I say that on the whole there is more character to be met with in the average villager than in the average individual who is plastered over with examination certificates?

THE PILLARS OF THE TEMPLE

As for character, there is the great literature of every faith in which to find set forth those qualities which endow childhood, youth, womanhood and manhood, with their respective nobilities. Many great writers have set forth their conceptions of the essence of character, as, for example, Sir James Barrie, who singles out the virtue

of courage, or John Ruskin, who in glorious English describes to us his seven lamps of architecture—which shed their light upon individuals no less than upon buildings. I myself have selected Reverence, Friendship, and Compassion—all of them consummated in Understanding—as the three great pillars of the Temple of Character. The Scout Law, again, embodies a number of most valuable ingredients of character.

There is no dearth of material from which to evolve a Charter of Human Character. But with such material available the great problem of education—a problem

which so far it has not begun to solve—is as to how to encourage its constituent qualities to grow, to develop from seed to bud and from bud to flower. Education has not yet discovered that in every human being the seeds of greatness of character have been sown, and are only awaiting fructification. The problem of education is not to implant character, but to unfold it. Character is the birth-right of all. But too often it is exchanged for a mess of literacy, be it that of what are called the three R's, or of the very highest degrees which call the attention of the world to goods we ought to be

able to deliver but cannot. For the most part, degree-holders are not the better for their alphabetical appendages, and it may well be doubted if even they are more instructed. Certainly they are not more educated.

THE FOUNDATIONS OF JOYOUSNESS

I am clear in my own mind that we must lay foundations of joyousness, whatever may be the pillars we select for our Temple of Character. Unless education be joyous, it cannot be education. Joyousness is the acid test of right education. But such foundations can

only be laid by joyous teachers, and I often wonder if it be at all possible to reform our educational system until we know how to educate joyousness in our teachers. And it is not a little pitiable that most of our training institutions are far more intent upon form than upon life. If we had a little more knowledge, as have poets and artists, as to the real whence of the children with whom education is concerned, trailing clouds of glory as they do, we should realize how vital it is to do all in our power to continue such glories to the best of our ability, and this means to make the lives of the children as usefully

happy and joyous as we possibly can.

How are we to establish the rhythm of joyousness? Only, I think, through music especially, and through the other arts, and thence into the creative crafts. Only rhythm can truly educate—rhythm in its various forms and cadencies. Therefore, our teachers must above all else be artists of one type, one rhythm, or of another. And we need not be alarmed by the thought that it is very difficult to find men and women who are artists. If there be any difficulty at all it is because we do not encourage the artist-spirit in education, and so it

lies asleep in most of us, in all of us, perhaps, save where it is imperatively awakened from within.

CHAPTER III

MAGICIAN-TEACHERS

I AM sure that if our training institutions were manned, as to their staffs, largely by artists in whom dwells strongly the spirit of the teacher, we should soon find their students finely responsive. And I am not thinking of their learning music, but of their being musical. I am not thinking of their being able to draw, or to paint, but of their being artistic. I am not thinking of any power in them specifically to create for themselves,

although they must have in them definite creative capacity. I am thinking of their power to evoke creativeness in their pupils. Often there are very great artists who are very poor teachers. But there may be artists who are very good teachers.

THE SPIRIT OF THE ARTIST

And it must be remembered that the spirit of the artist is by no means necessarily confined to what we call the arts. The spirit of the artist dwells in all who create, no matter what may be the field of their creation. An individual may be an artist in cooking, or in teaching,

or in some social science, philosophy or religion, or in organizing, or in business, or in speaking or writing, or in the vocation of soldier or sailor or airman, or in inventing, or in diplomacy, or in any other externalization of himself, of his being.

Therefore are wanted as teachers those who have what is called a flair for vital activity, for giving life to whatever they may be doing. First and foremost a teacher must be alive. Next he must be alive in some special field. And the work of a training institution is first to admit only pupils who are very obviously alive, and second to

discover the fields in which respectively they are alive, to help them to make the discovery if they have not already made it, and then to help each to be alive in his field as gracefully, as aspirationally, as scientifically, and as purposefully as he can. We may want some of our teachers to be artists in what are called the subjects of the curriculum—in mathematics, in history, in geography, in the mother-tongue, in a classical language, in a science, in physical exercises, and so on. But we must insist that they be artists, or more than half their teachership-value is lost.

Children are essentially artists. Let this be realized fully. They are essentially creators. All the noise they may make, all the exuberance of spirits, all the mischief as we call it, all these are the spirit of the artist, the spirit of the creator, seeking ways and means of self-expression. And it is the utter condemnation of the present system of education throughout the world that no help is given to the child or youth to take hold of his powers and use them to his own delectation and to the profit of his surroundings. The corrective of unruliness, save in the most exceptional cases, lies in helping the

child to dig channels through which his life may pour into forms upon which he will gaze with rapture, because, even though he may be unaware of the fact, they are reminding him of his divinity.

THE STIRRING OF THE CREATIVE SPIRIT

A child who goes to school must enter a world of artistry, of creativeness. At once as he joins this larger world he must be permeated by the creative spirit as it manifests in sounds, in colours, in forms. One or another of these will stir in him his own creative spirit. He will want to do. And through this

wanting to do, he will begin to become. So is it that the development of character and the capacity to do are really interchangeable in their essential natures. Doing is learning. Doing is becoming. Doing is character-building.

The training institutions must educate in their pupils a positive responsiveness to sounds, to colours, to forms. They must be educated in sounds, colours and forms, whatever else may form part of their training. These three form the structure of every type of life. Whatever else it may be, it is a sound, it is a colour, it is a form. The young child must, therefore,

spend his school-time in hearing, in seeing, in touching, in smelling and in tasting that which is beautiful and soul-stirring. Even a taste can be soul-stirring, believe it or not.

As Wordsworth has told us, "Heaven lies about us in our infancy." But that is all he could say. He could not add that the Heaven that lies about us is there to be grasped by us with the aid of education, for in his day there was no education, and there is little enough even now. It is this Heaven that must, at least during childhood and youth, become a living reality by the magic of education and of its magician-teachers.

Wordsworth tells us that by this splendid vision of Heaven youth is attended. But the vision is made to be so dim through visionless education that it is not long before he

perceives it die away,
And fade into the light of common day.

It may well be inevitable that the vision must needs grow dim as manhood or womanhood with its duties and responsibilities and disappointments begins to obscure the rightful optimism of youth. But let the obscuration be put off as long as possible, even though it be part of the educational process

to strengthen the young to meet the difficulties of manhood and womanhood as these weigh with increasing heaviness upon the shoulders of the human pilgrim, and I would make bold to say that many more of these burdens may be borne lightly than sometimes we think. It is less the actual burden itself that matters and far more our attitude towards it.

FLOWERS FOR HAPPINESS

Francis Thompson—these poets are the real knowers of the soul of education—asks the question: “Know you what it is to be a child?” And then answers it:

It is to have a spirit yet streaming from the waters of baptism : It is to believe in love, to believe in loveliness, to believe in belief ; it is to be so little that the elves can reach to whisper in your ear ; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness and nothing into everything, for each child has its fairy god-mother in its own soul ; it is to live in a nutshell and to count yourself the king of infinite space.

All this is of the spirit of childhood and of youth, and might well be also the spirit of maturity and old physical age, with the added splendour of the refining of the years.

In our education we must take count of all this. We must attend to it. We must provide for it. We must encourage it to blossom forth to its appointed flowering. We must remember that the child, as the poets once more tell us, comes into our midst, "not in entire forgetfulness" of the glories whence he has come.

Education must be for remembrance. We do not educate from virgin soil. We educate from a garden which has its seeds here, its buds there, its flowers here, its weeds there. There is nothing for us to plant anew. There is everything for us to tend and cherish.

The perfect garden is in embryo, or at a stage of its unfoldment. And as for the weeds, we must help the child to see to it that there is less and less room for them, so that they become starved away. The Great Gardener has sown a garden in each one of His children in every kingdom of nature. And He allows weeds to spring up that each may learn the better to remember his flowers.

Weeds for remembrance. Flowers for happiness.

CHAPTER IV

THE CALL TO CREATION

To create means to achieve the next step in the unfoldment of the individual life, by no means to do something that has never been done before. To create, so far as regards this *real* scheme of education, is to lay the next brick that needs to be laid and to lay it exactly where it has to be laid. To look with the eyes, to stretch forth an arm, to point with a finger, to move a foot, to give forth a cry, to roll the body, to crawl hither and thither—all these may well be

creative acts of the highest order, because they are the next step on the way.

A real scheme of education is for unfoldment, for simple and natural unfoldment, for direct unfoldment, and the veriest detail of unfoldment is of active concern to such a scheme. The scheme must with the least possible obtrusiveness aid in the unfoldment, not by outer direction but by doing all in its power to awaken the Ego within to direct its own unfoldment.

SOUND-COLOUR-FORM

The business of the scheme is to provide the greatest common

measure of educative environment for the groups of children which are its care and concern, and so to fashion this environment that each individual child may be able to draw the wherewithal for his special requirements as a unique individual.

The scheme must therefore take up as its first work the construction of this environment upon the foundations of Sound, of Light, of Form. It must establish, at least as a working hypothesis, certain basic sounds, certain basic colours, certain basic forms. These will, of course, differ according to differences of race, nationality and

temperament. But they will, if intuitively chosen, be channels between the heaven of the Ego and the earth of its vehicles.

These basic sounds, colours and forms should themselves form the simplicities out of which complexities may be established. And the senses of the physical body should be developed through these colours, forms and sounds : The eyes should be educated through colour and form. The hands should be educated through forms and textures. The nose should be educated through fragrances. The ears should be educated through sound. And the tongue should be educated

through tastes. And in all cases we must begin with simplicity, gradually evolving from it such heights of sublimity as the individual may be able to reach.

We shall have the Sound Room, the Form Room, the Colour Room, the Fragrance Room, the Taste Room. And we shall endeavour not only to ascertain individual preferences, but also seek to relate the contents of these various rooms with the outer world in nature and in all other appropriate ways.

In all cases, too, there will be Receptivity and Activity. There will be Appreciation and Creation

There will be Being-Becoming and Doing.

**CREATOR, SUSTAINER,
REGENERATOR**

To the child's use we must offer access to such ingredients and implements as are inducive to creativeness. He must be able to make sounds. He must be able to make colours. He must be able to make forms. He must be able to make fragrances. He must be able to make tastes. It is to the God in him that we are ever calling, and God is Creator, Sustainer, Regenerator.

And all these things he must be able to do collectively and

individually, and he must be able to do them without causing the cessation of the creative spirit in another. He must learn the lesson of not destroying another's creative activity in order to further his own.

In order to learn to do this, he must discover—the only true learning is discovery, self-discovery and the discovery of others—that everywhere there are individualities busy, as he may be busy, creating sounds, creating forms, creating colours, creating fragrances, creating tastefulnesses.

Thus will he begin to hear music everywhere, see rainbows everywhere, perceive forms of beauty

everywhere, and see also that there are tastes and fragrances for his selection, themselves at work helping their subjects to live and move and increase their being.

THE OCTAVE OF TRANSITION

In the earlier years we begin with him on the highest note of the scale of Creating, Sustaining, Regenerating; and he remains for some time almost, but never quite, exclusively the centre of his circle. But as he grows, we help him to pass from higher to less high note, from less high note to lower note, and so into the universal from the individuality, the universal being gained

without the individuality being lost.

Such is the expansion of his consciousness. And it has to be achieved in terms of the physical body, of the body of the feelings and emotions, and of the mind—to begin with. But in the case of the more evolved child flashes from the inner heights will have to be taken into consideration.

We must settle down to the development of the various senses appropriate to the various bodies. The five of the physical body are clear, but we should be on the look-out for two more—are they the gland sense and the chakra sense?

I feel sure these two are working, and need to be taken into careful account.

We see at once the need for the most careful medical attention to every child at the very beginning of his entry into a real scheme of education. All that can be tested must be tested and in as much detail as possible.

The astrological chart is of great importance, and the medical chart must go with it in equal detail. And a temperament chart will also have to be maintained. The Seven Rays with their respective inter-dependences will serve as a general scale of differentiation.

CHAPTER V

SELF-EXPRESSION THROUGH RHYTHM

TAKING the physical body first, the object of the real scheme of education is to set up both from within and from without an appropriate rhythm—general in the beginning and specialized as the child's nature begins to unfold to the eyes of the teacher.

First must be set up the rhythm from without, unless the child is unusual and demonstrably seeks to release a rhythm of his own.

Through music, through dancing, through singing, through movements of all kinds, the physical body will be helped to become lissom, balanced, throbbing to gradually increasing purpose and design.

THE AWAKENING OF THE SENSES

And as the time passes the awakening of the various senses to the possibilities of communication with the outer world—receiving and transmitting messages of all kinds—will take place, as far as possible, to the accompaniment of rhythms in changing terms of colours, forms and sounds. It is clear that the alphabet is to be learned in this

way, with sounds for each letter, and perhaps shades of colour and varieties of forms no less.

The child sings the alphabet as he learns and recites. And words that are very much key-words to him may no less be associated with colours, forms and sounds.

The movements of the body should not only be for the necessary movements of the body as such, for walking, running, and so forth, but they should also be to the end of real dancing, especially if the child be a Hindu child and thus has access to the great Hindu religious dances. Dancing, singing, music of all kinds, drawing,

painting, are to be learned, or rather educated, less for themselves as such, although they themselves have their own high ends, but more for the general unfoldment to which they so potently contribute. They are, as are also all other ingredients of any real scheme of education, to the end of the ennoblement of character and to the erection of the great virtues of living.

LESSONS OF THE SILENCE

One of the most beautiful of lessons in a real scheme of education is the lesson which takes place in complete Silence—the teacher singing, swaying, making various

movements, and the children either copying her silently, or answering her silently, according to the nature of the lesson, or should I not rather say subject.

You will notice that I refer to the teacher in these cases as a woman—probably because for many of the subtleties and refinements of this system of education only a woman will suffice.

THE LANGUAGE OF THE ARTS

I expect that for certain of the real education exercises it will be necessary to use, for Indian children, a modified form of western music. Indeed, since any real

scheme of education must be international as well as national, the children must learn to be international in some of their appreciations—as for example in music, in singing, in painting, etc.

The language of the arts, international as these truly are, must be learned by all children who are being educated in a real system of education, so that through the arts may be powerfully developed a spirit of international understanding.

BECOME FLOWERS

Teachers who work in any real scheme have to learn the art, very

difficult for some, of educating art and not teaching their art. They have to learn to give to each of their pupils himself, or rather to educate from each of their pupils himself, and not to give him themselves. It is, of course, true that a teacher by giving of his own very best self can stir the best in his pupils to self-expression.

This has its own great value. But it is rather the keystone to the arch. It must be preceded by the identification of the teacher with his pupils, so that he enters into their very being and arouses it to self-expression. He must tend to the seeds in them, and only as

these begin to become buds may he say to them : See how I am trying to flower. Become flowers yourselves expressive of your own natures.

THE STAGES OF DISCOVERY

He must always remember that he has to interest the God in the child in his own individuality and its vehicles and in their own unfoldment, not to interest the God in the child in his—the teacher's—individuality, save insofar as thereby he can arouse the child's individuality.

Awareness—Attention—Interest—Appreciation—Emulation—Originality : these are among the

stages whereby a child discovers himself.

In the case of the child whose nature is already straining at the leash for self-expression, as in cases of established genius, the last of the stages may appear without the intervention or interposition of any of the others.

